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# ALEXANDER'S A FEAST.

NOVELLO'S  
EDITION.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ALEXANDER'S FEAST

ODE,

IN VOCAL SCORE,

COMPOSED IN THE YEAR 1736 BY

G. F. HANDEL.

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EDITED, AND THE ORGAN OR PIANOFORTE ACCOMPANIMENT ARRANGED BY  
VINCENT NOVELLO.

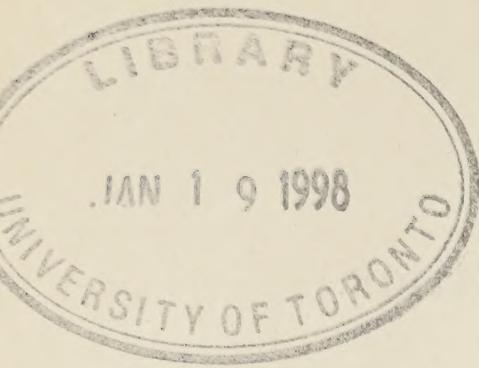
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ALEXANDER'S FEAST (with Mozart's Accompaniments).

Principal Violino Primo ... 5 6	Principal Vcello. e Basso ... 6 6	Clarini ... ... ... I 4
Ripieno Do. Do. ... 2 9	Ripieno Do. Do. ... 3 0	Tympani ... ... ... 0 8
Principal Violino Secondo ... 5 0	Flauti ... ... ... 4 8	Soprano } ... ... ... I 3
Ripieno Do. Do. ... 2 9	Oboi ... ... ... 4 8	Alto } ... ... ... I 3
Principal Viola ... ... 4 9	Clarinetti ... ... ... 3 8	Tenor } ... ... ... I 3
Ripieno Do. ... ... 2 9	Fagotti ... ... ... 6 0	Bass } Chorus Parts. ... ... I 3
	Corni ... ... ... 2 0	

Vocal Score, with Organ or Pianoforte Accompaniment, arranged by VINCENT NOVELLO, Folio, ros.; or bound in cloth 12s. 6d.  
All the Movements in this Ode may be had singly, in Vocal Score, Separate Vocal and Orchestral Parts.

# ALEXANDER'S FEAST.

## Part the First.

### No. 1.—OVERTURE.

### No. 2.—RECITATIVE.

'Twas at the royal feast for Persia won,  
By Philip's warlike son ;  
Aloft, in awful state,  
The godlike hero sat  
On his imperial throne :  
His valiant peers were plac'd around ;  
Their brows with roses and with myrtles bound ;  
So should desert in arms be crown'd.  
The lovely Thais by his side,  
Sat like a blooming eastern bride,  
In flow'r of youth and beauty's pride.

### No. 3.—AIR AND CHORUS.

Happy, happy, happy pair !  
None but the brave deserve the fair.

### No. 4.—RECITATIVE.

Timotheus plac'd on high,  
Amid the tuneful choir,  
With flying fingers touch'd the lyre ;  
The trembling notes ascend the sky,  
And heav'nly joys inspire.

### No. 5.—RECITATIVE. *Accompanied.*

The song began from Jove,  
Who left his blissful seats above ;  
(Such is the power of mighty love)  
A dragon's fiery form belied the god ;  
Sublime on radiant spheres he rode,  
When he to fair Olympia press'd,  
And while he sought her snowy breast ;  
Then round her slender waist he curl'd,  
And stamp'd an image of himself, a sov'reign  
of the world.

### No. 6.—CHORUS.

The list'ning crowd admire the lofty sound :  
A present Deity ! they shout around,  
A present Deity ! the vaulted roofs rebound.

### No. 7.—AIR.

With ravish'd ears  
The monarch hears ;  
Assumes the god,  
Affects to nod :  
And seems to shake the spheres.

### No. 8.—RECITATIVE.

The praise of Bacchus then the sweet musician  
sung,  
Of Bacchus ever fair and ever young :

The jolly god in triumph comes,  
Sound the trumpets, beat the drums ;  
Flush'd with a purple grace,  
He shows his honest face :  
Now give the hautboy's breath ; he comes, he  
comes.

*No. 9.—AIR AND CHORUS.*

Bacchus, ever fair and young,  
Drinking joys did first ordain ;  
Bacchus' blessings are a treasure,  
Drinking is the soldier's pleasure ;  
Rich the treasure,  
Sweet the pleasure ;  
Sweet is pleasure after pain.

*No. 10.—RECITATIVE.*

Sooth'd with the sound, the king grew vain,  
Fought all his battles o'er again ;  
And thrice he routed all his foes, and thrice  
he slew the slain ;

The Master saw the madness rise,  
His glowing cheeks, his ardent eyes ;  
And while he heav'n and earth defied,  
Chang'd his hand, and check'd his pride.

*No. 11.—RECITATIVE. Accompanied.*

He chose a mournful muse,  
Soft pity to infuse.

*No. 12.—AIR.*

He sung Darius, great and good,  
By too severe a fate,  
Fall'n from his high estate,  
And welt'ring in his blood ;  
Deserted at his utmost need,  
By those his former bounty fed,  
On the bare earth exposed lies,  
Without a friend to close his eyes.

*No. 13.—RECITATIVE. Accompanied.*

With downcast looks the joyous victor sat,  
Revolving in his altered soul  
The various turns of chance below,  
And now and then a sigh he stole,  
And tears began to flow.

*No. 14.—CHORUS.*

Behold Darius, great and good,  
By too severe a fate,  
Fall'n from his high estate,  
And welt'ring in his blood ;  
On the bare earth expos'd he lies,  
Without a friend to close his eyes.

*No. 15.—RECITATIVE.*

The mighty Master smil'd to see  
That love was in the next degree ;  
'Twas but a kindred sound to move,  
For pity melts the mind to love.

*No. 16.—AIR.*

Softly sweet, in Lydian measure,  
Soon he sooth'd the soul to pleasure.

*No. 17.—AIR.*

War, he sung, is toil and trouble ;  
Honour, but an empty bubble ;  
Never ending, still beginning,  
Fighting still, and still destroying ;  
If the world be worth thy winning,  
Think, O think it worth enjoying.  
Lovely Thais sits beside thee,  
Take the good the gods provide thee.

*No. 18.—CHORUS.*

The many rend the skies with loud applause ;  
So Love was crown'd, but Music won the cause.

## No. 19.—AIR.

The Prince, unable to conceal his pain,  
Gaz'd on the fair  
Who caus'd his care,  
And sigh'd, and look'd, and sigh'd again.  
At length with wine and love at once oppress'd,  
The vanquish'd victor sunk upon her breast.

## CHORUS.

The many rend the skies with loud applause ;  
So Love was crown'd, but Music won the cause.

## Part the Second.

No. 20.—RECITATIVE. *Accompanied.*

Now strike the golden lyre again ;  
A louder yet, and yet a louder strain ;  
Break his bands of sleep asunder,  
And rouse him like a rattling peal of thunder.

## CHORUS.

Break his bands of sleep asunder,  
Rouse him like a peal of thunder.

## No. 21.—RECITATIVE.

Hark ! hark ! the horrid sound  
Has rais'd up his head ;  
As awak'd from the dead,  
And amaz'd he stares around.

## No. 22.—AIR.

Revenge, revenge, Timotheus cries ;  
See the furies arise,  
See the snakes that they rear,  
How they hiss in the air,  
And the sparkles that flash in their eyes !

Behold a ghastly band,  
Each a torch in his hand ;  
These are Grecian ghosts, that in battle were  
And unburied remain, [slain,  
Inglorious on the plain.

No. 23.—RECITATIVE. *Accompanied.*

Give the vengeance due  
To the valiant crew :  
Behold how they toss their torches on high,  
How they point to the Persian abodes,  
And glitt'ring temples of their hostile gods !

## No. 24.—AIR.

The princes applaud with a furious joy ;  
And the King seized a flambeau, with zeal to  
destroy.

## No. 25.—AIR AND CHORUS.

Thais led the way,  
To light him to his prey ;  
And like another Helen, she fir'd another Troy.  
The princes applaud with a furious joy ;  
And the King seized a flambeau, with zeal to  
destroy.

No. 26.—RECITATIVE. *Accompanied.*

Thus long ago  
Ere heaving bellows learn'd to blow,  
While organs yet were mute,  
Timotheus, to his breathing flute,  
And sounding lyre,  
Could swell the soul to rage, or kindle soft desire.

## CHORUS.

At last divine Cecilia came,  
Inventress of the vocal frame ;  
The sweet enthusiast, from her sacred store  
Enlarg'd the former narrow bounds,  
And added length to solemn sounds,  
With nature's mother-wit, and arts unknown  
before.

## ALEXANDER'S FEAST.

*Nos. 27 and 28.—RECITATIVE AND CHORUS.*

Let old Timotheus yield the prize,  
Or both divide the crown ;  
He raised a mortal to the skies,  
She drew an angel down.

*No. 29.—RECITATIVE.*

Your voices tune, and raise them high,  
Till they echo, from the vaulted sky,  
The blest Cecilia's name :  
Music to heav'n and her we owe,  
The greatest blessing that's below ;  
Sound loudly, then, her fame.

*No. 30.—DUET.*

Let's imitate her notes above ;  
And may this evening ever prove  
Sacred to harmony and love.

*No. 31.—CHORUS.*

Your voices tune, and raise them high,  
Till they echo, from the vaulted sky,  
The blest Cecilia's name :  
Music to heav'n and her we owe,  
The greatest blessing that's below ;  
Sound loudly, then, her fame.  
Let's imitate her notes above ;  
And may this evening ever prove  
Sacred to harmony and love.

# O V E R T U R E.

No. 1

ACCOMP.  
Met. 66 =  $\text{♩} \frac{1}{2}$

*Maestoso.*

8ves.

8ves.

1st. 2nd.

ACCOMP.  
Met. 96 =  $\text{♩} \frac{1}{2}$

*f*

*8ves. semper.*

8ves.

8ves.

8ves.

8ves.

8ves.

8ves. sempre.

*Adagio.*

ACCOMP.  
Met. 112=

*Andante.*

*p*

Handel's "Alexander's Feast,"—Novello's Edition.

No. 2.

## RECIT—'TWAS AT THE ROYAL FEAST.

RECIT.

**VOICE.**

"Twas at the roy - al feast, for Persia won, By Philip's warlike son; A-

**ACCOMP.**

- - loft in aw - ful state, The God-like he - ro sat, On his im - pe - rial throne:

His va-liant peers were plac'd a - round; Their brows with ro - ses and with myrtles

bound: So should de - sert in arms be crown'd, The love-ly Tha - is by his

*Slow.*

side, Sat like a blooming eastern bride, In flow'r of youth, and beauty s pride,

No. 3.

## SOLO AND CHORUS.—HAPPY, HAPPY, HAPPY PAIR.

*Allegro ma non troppo.*

ACCOMP.  
Met. 116=

SOPRANO VOICE.

Hap - py, hap - py, hap - py pair, None but the brave,  
 none but the brave, none but the brave de - serve the fair; none but the brave,  
 none but the brave, none but the brave de - serve the fair.

Hap - py, hap - py, hap - py pair! Hap - py, hap - -

py,

*f pp p*

Hap-py, nap-py, hap-py pair! None but the brave,  
none but the brave de-serve the fair!

*f*

None but the brave de - serve the fair !

*pp*

None but the brave,

Handel's "Alexander's Feast."—Novello's Edition.

none but the brave de - serve the fair, none but the brave de -

- serve the fair, none but the brave de - serve the fair.

**CHORUS.**

TREBLE. Hap-py, hap-py, hap-py pair!

ALTO. Hap-py, hap-py, hap-py pair!

TENOR. (8ve lower.) Hap-py, hap-py, hap-py pair!

BASS. Hap-py, hap-py, hap-py pair!

ACCOMP. *f* *p*

**SOLI.** Hap-py, hap - - - - - py, **TUTTI.** hap - py, **SOLI.** hap - py,

Hap-py, hap - - - - - py, Hap-py, hap - py,

Hap-py, hap - - - - - py, hap - py, Hap-py, hap -

Hap-py, hap - - - - - py, hap - py,

*f* *p* *ff* *p* *ff* *p*

happy,  
happy,  
happy,  
happy,

## TUTTI.

hap - py, hap - py, hap - py, hap - py pair!  
hap - py, hap - py, hap - py, hap - py pair!  
hap - py, hap - py, hap - py, hap - py pair!  
hap - py, hap - py, hap - py, hap - py pair!

*p*      *f*

8ves.      8ves.

None but the brave, none but the brave,  
None but the brave, none but the brave, none but the brave de - serve the fair ;  
None but the brave, none but the brave, none but the brave de - serve the fair ;

none but the brave, none but the brave, none but the brave, none but the brave,  
 none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair;

none but the brave de - serve the fair;

none but the brave de - serve the fair; none but the brave, none but the brave  
 none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair; none but the brave, none but the brave,

8ves. 8ves.

none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair; none but the brave, none but the brave,  
 none but the brave de - serve the fair;

$mp$

8ves.

Musical score for 'none but the brave de - serve the fair!'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The vocal line is identical across all four staves. The lyrics are: 'none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,' repeated three times, followed by a final 'none but the brave de - serve the fair! Hap - py, happy, hap - py pair!' The score ends with a dynamic instruction '8ves.' under both staves.

Musical score for 'none but the brave, none but the brave de - serve the fair!'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The vocal line is identical across all four staves. The lyrics are: 'none but the brave, none but the brave de - serve the fair!' followed by three repetitions of 'none but the brave, none but the brave de - serve the fair!'. The score ends with a dynamic instruction '8ves.' under both staves.

Musical score for 'no, none but the brave de - serve the fair!'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The vocal line is identical across all four staves. The lyrics are: 'no, none but the brave de - serve the fair!' followed by three repetitions of 'no, none but the brave de - serve the fair!'. The score ends with a dynamic instruction '8ves.' under both staves.

SOLO. CHORUS.

no, none but the brave de - serve the fair! Hap-py, hap - - - - py,  
 none but the brave de - serve the fair! hap - py,  
 none but the brave de - serve the fair! Happy, hap - - - - py,  
 no, none but the brave de - serve the fair! Hap - py  
 8ves. ff p ff

SOLO. TUTTI.

hap - py, hap - - - - py hap - py, hap - py, hap - py pair! none but the brave,  
 hap - py hap - py, hap - py, hap - py pair!  
 SOLO. TUTTI.  
 hap - py, hap - - - - py, hap - py, hap - py hap - py pair!  
 hap - py, hap - py, hap - py, hap - py pair!  
 ff p ff p  
 8ves.

none but the brave, none but the brave deserve the fair! none but the brave deserve the fair!

none but the brave, none but the brave, none but the brave deserve the fair! the

none but the brave deserve the fair!

none but the brave deserve the fair!

8ves.

None but the brave, none but the brave, none but the brave de-serve the fair!

fair! . . . . . none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

8ves. 8ves.

This section of the musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is G major (one sharp). The music features eighth-note patterns and rests. The lyrics are repeated three times, followed by a repeat sign and the instruction '8ves.' (octave up) for both the treble and bass parts.

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

8ves. 8ves.

This section of the musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is G major (one sharp). The music features eighth-note patterns and rests. The lyrics are repeated three times, followed by a repeat sign and the instruction '8ves.' (octave up) for both the treble and bass parts.

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

8ves.

This section of the musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is G major (one sharp). The music features eighth-note patterns and rests. The lyrics are repeated three times, followed by a repeat sign and the instruction '8ves.' (octave up) for both the treble and bass parts.

## No. 4.

## RECIT.—TIMOTHEUS PLAC'D ON HIGH.

VOICE. RECIT.

Ti - motheus plac'd on high, A - mid the tune-ful quire, With fly-ing

ACCOMP.

fingers touch'd the lyre; The trembling notes as-cend the sky, And heav'nly joys in - spire.

## No. 5.

## RECIT. (ACCOMP.)—THE SONG BEGAN FROM JOVE.

VOICE. RECIT.

The song began from Jove, Who left his bliss - ful seats a -

ACCOMP.

- bove; (Such is the pow'r of mighty love) A dragon's fie - ry form be-lied the

god; sub-lime on ra-diant spheres he rode, When he to fair O - lym-pia press'd,

And while he sought her snowy breast; Then, round her slen-der waist he curl'd,

And stamp'd an i - mage of him - self, a sov'reign of the world.

## No. 6. CHORUS.—THE LIST'NING CROWD ADMIRE THE LOFTY SOUND.

ACCOMP.  
Met.  $\text{J} = 96.$

*Andante. pp*

8ves. sempre.

1st TREBLE.

2nd TREBLE.

ALTO.

1st TENOR. (8ve. lower.)

2nd TENOR. (8ve. lower.)

1st BASS.

2nd BASS.

The list'ning crowd . . .  
The list'ning crowd . . .

ad-mire the lof - ty sound,

ad-mire the lof - ty sound,

A pre-sent

A pre-sent

*f.*

8ves.

De - i-ty! they shout a-round; A pre-sent De - i-ty! the vault-ed roofs re -

De - i-ty! they shout a-round; A pre-sent De - i-ty! the vault-ed roofs re -

*hr.*

The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd

- - bound.

- - bound..

The list'ning crowd

mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

*hr*



A musical score for ten voices and basso continuo. The score consists of ten staves, each with a vocal line and a continuo line below it. The vocal parts are in soprano, alto, tenor, bass, and five oboes. The continuo parts are in basso continuo and harpsichord. The music is in common time, with a key signature of one sharp. The vocal parts sing the words "De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -" repeated eight times. The continuo parts provide harmonic support with sustained notes and chords.

A musical score for two staves. The top staff uses a treble clef, has a key signature of two sharps, and is dynamic ppp. The bottom staff also uses a treble clef and has a key signature of one sharp. Both staves feature sixteenth-note patterns.

No. 7.

## AIR.—WITH RAVISH'D EARS.

TENOR  
VOICE.

Accomp.

Met. 126 =

AIR.

*Allegro ma non Presto.*

Solo.

*p*

Tutti.

*f*

*p*

Tutti.

*f*

*p*

With ra - vish'd ears the mo - narch hears;

*f*

With ra - vish'd ears the mo - narch hears; Assumes the

*p*

god,  
Af-fects to nod:  
Soli.

And seems to shake . . . the spheres, to shake . . .  
Soli. hr.

the spheres.  
f hr. hr. hr.

Handel's "Alexander's Feast,"—Novello's Edition.

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is G major (one sharp). The time signature varies between common time and 6/8.

**System 1:** Starts with a piano dynamic. The vocal part begins with "With ravish'd ears". The piano accompaniment features eighth-note patterns and sixteenth-note chords.

**System 2:** Continues with "the monarch hears," followed by "the mon-arch". The piano accompaniment includes sustained notes and eighth-note chords.

**System 3:** Continues with "hears; With ra - vish'd ears" and "the monarch hears; Assumes the god,". The piano accompaniment features eighth-note patterns and sustained notes.

**System 4:** Continues with "Af - fects to nod." and "And seems to". The piano accompaniment includes eighth-note patterns and sustained notes.

**System 5:** Continues with "shake . . . the spheres;" and "And seems to shake . . .". The piano accompaniment features eighth-note patterns and sustained notes. The vocal part ends with a dynamic marking of *pp*.

the spheres; And seems to shake,  
 and seems to shake, . . .  
 and seems to shake, . . .  
 and seems to shake, . . .  
 to shake the spheres.

*f*

No. 8.

## RECIT.—THE PRAISE OF BACCHUS.

Voice.      RECIT.

The praise of Bacchus, then, the sweet mu-si-cian sung, Of Bacchus, e-ver fair, and e-ver

ACCOMP.

young:      The jol - ly god in triumph comes; sound the trumpets, beat the drums: Flush'd

with a purple grace, He shews his honest face; Now give the hautboys breath, he comes! he comes.

No. 9.

## SOLO AND CHORUS.—BACCHUS EVER FAIR AND YOUNG.

ACCOMP.      Met. 120.=

*Andante.*

Corni.

Oboe.

Fagotti.

Corni.

Bacchus e - ver fair and young, Drinking joys did first or -

- dain; Bacchus' blessings are a trea - sure, Drinking is the sol - dier's

plea - sure, Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's

plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure af - ter

Bacchus' bless - ings  
pain, . . . af - ter pain.

are a . . . trea - sure, Drinking is . . . the sol - dier's plea - sure, drinking is . . . the sol - dier's  
plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure af - ter pain, . . .  
af - ter pain, af - ter pain, af - ter pain. Rich the trea - sure, Sweet the  
plea - sure, Rich the trea - sure Sweet the plea - sure, Sweet is pleasure af - - - ter  
pain, sweet is pleasure af - ter pain.

Corni.

ALTO.

CHORUS.

TENOR.  
& ve. lower.

BASS.

ACCOMP.

Bacchus' bless - ings are a trea - sure,

Bacchus' bless-ings are a trea - sure, are a trea - sure, are a trea - sure,

Bacchus' bless - ings are a trea - sure,

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is . . . the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

tre a - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

tre a - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

tre a - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

h

Sweet is pleasure af - ter pain, . af - ter pain,af - ter pain, . . Sweet is plea - -  
 Sweet is plea - sure af - ter pain, . af - ter pain, af - ter pain, . . Sweet is plea - -  
 Sweet is plea - sure af - ter pain, af - ter pain, af - ter pain, . . Sweet is plea - -

- sure af - ter pain. Bacchus' bless - ings are a . . trea - sure,  
 - - sure af - ter pain. Bacchus' bless - ings are a trea - sure,  
 - - sure af - ter pain. Bacchus' bless - ings are a . trea - sure,

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ;  
 Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the  
 Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the

Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure  
 trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure  
 trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure  
 trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure  
 af - ter pain, Sweet is plea - sure af - - ter pain, Sweet is pleasure af - ter pain.  
 af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain  
 af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain.  
 Corn  
 Tutti.

## No. 10.

## RECIT.—SOOTH'D WITH THE SOUND.

RECIT.

Voice.      Accomp.

## No. 11,

## RECIT. ACCOMP.—HE CHOSE A MOURNFUL MUSE

RECIT. ACCOMP.

Voice.      Accomp.

No. 12.

## AIR.—HE SUNG DARIUS GREAT AND GOOD.

AIR.—*Largo Piano e staccato.*

SOPRANO  
VOICE.

ACCOMP.

Met. 10  $\frac{4}{4}$

The musical score consists of five systems of music. System 1: Soprano Voice part, starting with a rest followed by a melodic line. System 2: Accompaniment part, showing basso continuo lines with bassoon and cello parts. System 3: Continuation of the accompaniment. System 4: Soprano voice singing 'He sung Da-ri - us, great and good,' with the accompaniment providing harmonic support. System 5: Continuation of the soprano line with lyrics 'By too se - vere a fate,' and the accompaniment. System 6: Final section with lyrics 'Fall'n, Fall'n, Fall'n, Fall'n,' where the soprano sings eighth-note patterns over sustained notes in the basso continuo.

Fall'n from his high es - tate, And welt' - ring in his blood.

*Adagio.*

De - sert - ed at his ut - most need, By those his for - mer boun - ty

*Largo e piano. (76 = ♩)*

fed, by those his former boun - ty fed, On the bare earth ex - pos - ed lies, Without a

friend, with-out a friend, with-out a friend to close his eyes;

Without a friend, with-out a friend, without a friend to close his eyes.

No. 13.

## RECIT. (ACCOMP.)—WITH DOWN-CAST LOOKS.

VOICE.

ACCOMP.

Met.  $\text{J}=108.$

No. 14.

## CHORUS.—BEHOLD DARIUS, GREAT AND GOOD.

TREBLE.

ALTO.

TENOR.  
(sve lower.)

BASS.

ACCOMP.

Chorus. *Larghetto.*

*Larghetto piano ma non troppo.*

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, . And

Fall'n . from his high es - tate, . Fall'n, fall'n, fall'n,

And welt'ring in his blood,  
 Fall'n, fall'n, fall'n, and wel - t'ring in his  
 welt'ring in his blood, Fall'n, fall'n, fall'n,  
 fall'n, and wel - t'ring in his blood,

8ves.

Fall'n fall'n, wel - t'ring in his  
 blood, in his blood, in his blood, and wel - t'ring in his  
 fall'n, and wel - t'ring in his blood, and wel - t'ring in his  
 and wel - t'ring in his blood, wel - t'ring in his

8ves.

blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,

*p*

Without a friend to close . . . his eyes;  
 Without a friend to close . . . his eyes;  
 Without a friend to close, . . . to close . . . his eyes;  
 Without a friend to close . . . his eyes;

*p*

*p* With - out a friend to close . . . his eyes.  
*p* With - out a friend to close . . . his eyes.  
*p* With - out a friend to close . . . his eyes.  
*p* With - out a friend to close his eyes.

*pp* *dim.*

- - - - -

- - - - -

- - - - -

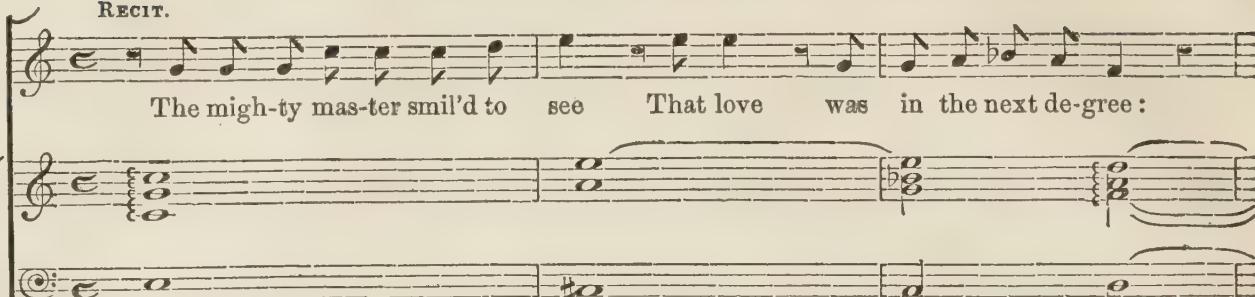
- - - - -

pp *dim.*

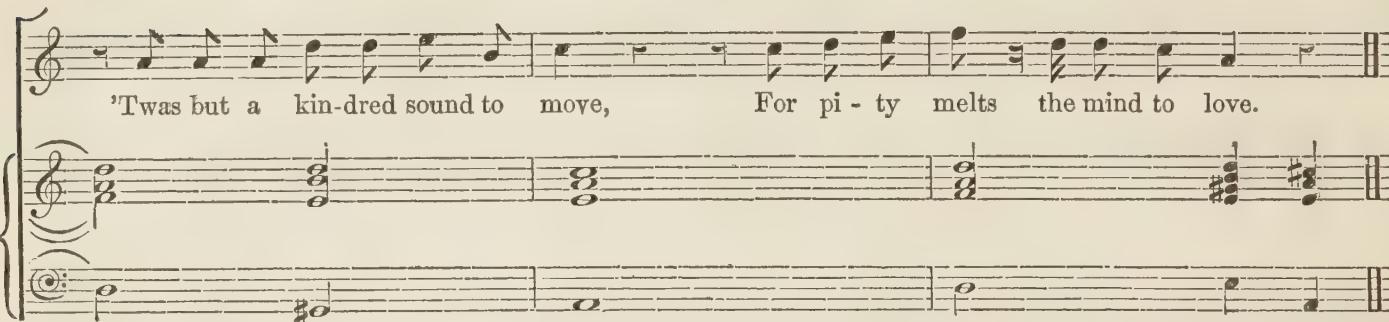
No. 15.

## RECIT.—THE MIGHTY MASTER SMIL'D TO SEE.

RECIT.

VOICE. 

ACCOMP. 



'Twas but a kin-dred sound to move, For pi - ty melts the mind to love.

No. 16.

## AIR.—SOFTLY SWEET IN LYDIAN MEASURE.

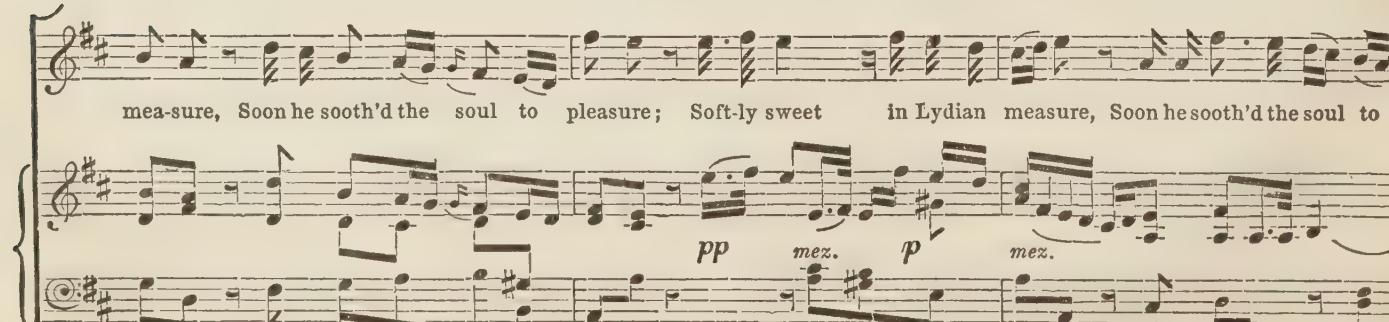
AIR. *Largo.*

TENOR  
VOICE. 

ACCOMP. 



Soft-ly sweet in Lydian



mea-sure, Soon he sooth'd the soul to pleasure; Soft-ly sweet in Lydian measure, Soon he sooth'd the soul to

plea-sure; Soft-ly sweet, Soft-ly sweet, . in Lydian measure, Soon he sooth'd the soul to  
*hr*

plea - sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to  
*Solo.* *p*

pleasure, Softly sweet in Lydian measure, Soon he sooth'd . the soul to plea -  
 - - - - -

- - sure, Soft- ly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the  
 - - - - -

*Adagio.*

soul to plea-sure, Soft-ly sweet in Lydian measure, Soon he sooth'd . the soul to plea -  
*mez.* *p* *Adagio.*

- sure.

*Solo. mez.* *Ad lib.* *hr*

No. 17.

AIR.—WAR, HE SUNG, IS TOIL AND TROUBLE.

ACCOMP.  
Met. 138=

ing; If the world be worthy winning, If the world be worthy winning, Think, O  
 think it worth en - joy - ing. War, he sung, is toil and trouble,  
 Honour but an empty bubble: Ne- ver ending, still be - gin - ning; still be -  
 ginning; Fighting still, and still des - troy - ing; Fighting still, and still de - stroy -  
 ing; If the world be worthy winning, If the world be worthy winning, Think, O  
 think it worth en - joy - ing; Think, O think it worth en - joy - ing; Think, O think it

worth en - joy - ing.

Fine. Love-ly Tha-is sits be -

- side thee, Take the good the gods pro-vide thee; Lovely Tha-is sits be -

- side thee, Take the good the gods provide thee, the gods provide thee.

Lovely Tha-is sits be - side thee, Take the good the godspro-vide thee; take the good the

Da Capo. gods pro - vide thee.

Da Capo.

No. 18.

## CHORUS.—THE MANY REND THE SKIES.

**TREBLER.**

**ALTO.**

**TENOR.**  
(8ve lower.)

**BASS.**

**ACCOMP.**

Met. 132 =  $\frac{C}{F}$

8ves.

*Chorus. Andante.*

The ma - ny rend the  
skies . . . with loud ap - plause, with loud ap - plause,  
skies . . . with loud ap - plause, with loud ap - plause,  
skies . . . with loud ap - plause, with loud ap - plause,  
skies . . . with loud ap - plause, with loud ap - plause,

with loud . . . ap - - -  
with loud . . . ap - - -  
with loud . . . ap - - -  
with loud . . . ap - - -

- pause ;  
- pause ; The many rend the skies . . .  
- pause ; The many rend the

with loud ap - plause, . . . with loud ap - plause,  
with loud ap - plause,  
skies, . . . the skies . . . with loud ap - plause, with  
The ma - ny rend the skies with loud ap - plause, with loud .

8ves.

with loud  
with loud . . . ap - plause, with  
loud, . . . with loud ap - plause, with  
. . . with loud ap - plause,

ap - plause, with loud . . .  
loud, with loud ap - plause, with loud . . .  
loud, with loud ap - plause, with loud . . .  
with loud ap - plause, with loud . . .

*ff*

ap - - plause; The ma - ny rend the  
ap - - plause;  
ap - - plause;  
ap - - plause;

*p*

skies with loud ap - plause,  
 The ma - ny rend the skies with loud applause,  
 The ma - ny rend the skies,  
 The many rend the skies,  
 with loud ap - plause ;  
 with loud ap - plause ; The ma - ny rend the  
 The ma - ny rend the skies, . . . . .  
 The ma - ny rend the skies, . . . . .  
 with loud ap - plause, with loud applause ; The ma - ny rend the  
 skies with loud applause ; The ma - ny rend the  
 skies . . . with loud ap - plause ;  
 . . . . . with loud ap - plause ;

skies . . . with loud ap - plause;

skies with loud, with loud ap - plause;

The ma - ny rend the

skies, . . . with loud ap - plause; The ma - ny rend the

skies . . . with loud ap - plause; The ma - ny rend the

*Adagio.*

skies . . . with loud ap - plause, with loud . . . ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud . . . ap -

*Adagio.*

*Allegro. Met. J = 104.*

plause ; So love was crown'd,  
 plause ; but music won the cause,  
 plause ; So love was crown'd, but mu-sic won the  
 plause ;  
*Allegro. p*

The musical score consists of four staves of music. The first three staves are in common time (C) and the fourth staff is in 8/8 time (C). The key signature is A major (three sharps). The vocal line is in soprano range. The piano accompaniment features bass and treble parts. The vocal part sings the words 'plause ;' three times, followed by 'So love was crown'd,' 'but music won the cause,' and 'plause ; So love was crown'd, but mu-sic won the' on the third staff. The piano part begins with eighth-note chords and transitions to sixteenth-note patterns. The dynamic is marked 'p' (pianissimo) at the beginning of the fourth staff.

but music won the cause ; So love was crown'd, but mu-sic won the  
 but music won the cause ; So love was crown'd, but music won the  
 cause, but mu-sic won the cause ; So love was crown'd, but music won the  
 So love was crown'd, but music won the  

The musical score continues with four staves of music. The vocal line sings 'but music won the cause ;' followed by 'So love was crown'd, but mu-sic won the cause ; So love was crown'd, but music won the cause,' and 'So love was crown'd, but music won the' on the third staff. The piano accompaniment maintains its eighth-note and sixteenth-note patterns. The dynamic is marked 'f' (forte) in the middle of the fourth staff.

cause, So love was  
 cause ; So love was  
 cause ; So love was crown'd, but mu-sic won the cause, but mu-sic won the cause ; So love was  
 cause ; but mu - sic won, music won the cause ;  

The musical score concludes with four staves of music. The vocal line sings 'cause,' followed by 'So love was,' 'cause ; So love was,' 'cause ; So love was crown'd, but mu-sic won the cause, but mu-sic won the cause ; So love was,' 'cause ; but mu - sic won, music won the cause ;' and '8ves.' on the final staff. The piano accompaniment ends with a sustained note on the eighth staff.

So love was crown'd, but mu-sic won the  
crown'd, but mu-sic won the cause; So love was crown'd, but mu-sic won the  
crown'd, but mu-sic won the cause; So love was crown'd,  
but mu-sic won the cause; So love was crown'd,

cause, but mu-sic won the cause, but music won the cause; So love was crown'd,  
cause, but mu-sic won the cause, but music won the cause; So love  
crown'd, but mu-sic won the cause, but music won the cause; So love was crown'd,  
crown'd, but mu-sic won the cause, but music won the cause; So love  
8ves. 8ves.

So love was crown'd, but mu-sic won the cause;  
So love was crown'd, so love was  
So love was crown'd, was crown'd, but mu-sic won the cause; So love was  
So love was crown'd, . . . but mu-sic won the cause; So love was  
8ves.

but mu - sic won the cause, but mu - sic won the  
 crown'd, but mu - sic won the cause, . . . . . but mu - sic won the  
 crown'd, but mu - sic won the cause, . . . . . but mu - sic won the  
 crown'd, but mu - sic won the cause. . . . .

cause. The ma - ny rend the  
 cause. The ma - ny rend the skies with loud ap - plause;  
 cause. The ma - ny rend the skies with loud ap - plause;

The

skies with loud ap - plause; The ma - ny rend the skies with loud ap -  
 The ma - ny rend the skies with loud ap -  
 The ma - ny rend the skies with loud ap -  
 ma - ny rend the skies with loud ap - plause, with loud, with loud ap -



skies with loud ap - plause;

skies with loud ap - plause; So love was

skies with loud ap - plause;

skies; with loud ap - plause; So love was crown'd, but music won the cause; So love was

8ves. 8ves.

crown'd, but music won the cause, but music won the cause, but

So love was crown'd, but music won the cause, but music won the

crown'd, crown'd, crown'd, crown'd, but

8ves. 8ves.

So love was crown'd, so love was

mu - sic won the cause. So love was crown'd, but music won the cause, but music won the

cause, . . . won the cause. So love was crown'd, so love was crown'd, but music won the

mu - sic won the cause. So love was crown'd, but music won the cause,

ff

crown'd, but mu - sic won the cause, So love was crown'd, so love was  
cause; So love was crown'd, so love was  
cause; So love was crown'd, but mu - sic won the cause, but mu - sic won the  
but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.

No. 19.

AIR.—THE PRINCE, UNABLE TO CONCEAL HIS PAIN.

SOPRANO  
VOICE.

AIR.

*A Tempo Giusto.*

ACCOMP.

Met.  $\text{J} = 96$ .

The

prince, un - a - ble to conceal his pain, Gaz'd on the fair Who caus'd his care;

And sigh'd, and look'd, sigh'd and look'd, sigh'd and look'd, and  
 sigh'd again: Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And  
 sigh'd and look'd, and sigh'd a-gain.  
 The prince, un - a - ble to conceal his pain,  
 Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair,  
 Gaz'd on the fair, Who caus'd his care: And sigh'd and look'd, sigh'd and look'd,

The musical score consists of five staves of handwritten musical notation. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the basso continuo (Bassoon and Cello). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony, while the continuo provides harmonic support with bassoon and cello parts.

sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair,  
 Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And sigh'd and look'd, and  
 sigh'd a - gain: Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain.  
 Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain.

*p*                      *mez.*                      *p*  
*mez.*                      *f*

At length with love and wine at once oppress'd, The vanquish'd vic - tor sunk up -

The musical score consists of four staves of music in G major, 2/4 time. The top staff is soprano, the second is alto, the third is bass, and the fourth is bassoon. The vocal parts sing in three-part harmony, while the bassoon provides harmonic support.

- - on her breast; The vanquish'd vic - tor, the van - quish'd vic - tor

The vocal parts continue their three-part harmonization, supported by the bassoon. The melody is primarily in the soprano and alto voices.

sunk, sunk . . . up - on her breast; The

The vocal parts continue their three-part harmonization, supported by the bassoon. The melody is primarily in the soprano and alto voices.

van - quish'd vic - tor sunk up - on her breast;

The vocal parts continue their three-part harmonization, supported by the bassoon. The melody is primarily in the soprano and alto voices.

*Lento.*

REPEAT CHORUS NO. 18.

The van - quish'd vic - tor sunk up - on her breast. The

*Lento.*

The vocal parts sing a simple, sustained note on the word 'breast' in a slow tempo. The bassoon provides harmonic support.

END OF THE FIRST PART.

## PART THE SECOND.

No. 20. RECIT. (ACCOMP.) &amp; CHORUS.—NOW STRIKE THE GOLDEN LYRE.

*Andante.*

ACCOMP. Met. 88 =

## CHORUS.—BREAK HIS BANDS OF SLEEP ASUNDER.

TREBLE.

ALTO.

TENOR.  
(8ve lower.)

BASS.

ACCOMP.

Met. 96 =  $\frac{1}{8}$  ves sempre.

*Piu Allegro.*

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

8ves. 8ves.

A musical score for a three-part choir (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, treble clef, and G major. The vocal parts sing the lyrics "rouse him," in a repeating pattern, while the piano part provides harmonic support with sustained notes and rhythmic patterns.

sunder;  
 rouse . . . .  
 sunder;  
 rouse . . . .  
 - sunder;  
 rouse . . . . him,  
 - sunder; rouse . . . . him, rouse . . . . him,  
 . . . .  
 8ves.  
 8ves.

rouse him, rouse . . . him, rouse him, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a -

8ves. 8ves.

- sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a -

8ves.

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

8ves.

No. 21.

## RECIT.—HARK, HARK! THE HORRID SOUND.

RECIT.

Hark, hark! the hor-rid sound Has rais'd up his head,

As a-wak'd from the dead:

And a-maz'd he stares a-round.

No. 22.

## AIR.—REVENGE, TIMOTHEUS CRIES.

*Andante Allegro.*

ACCOMP.

Met. 88 =

Re-venge, revenge, re -

p

- venge, Ti-mo-theus cries;

Re-venge, Ti-mo-theus cries; re -

- venge, re-venge, re-venge, Ti - motheus cries, . . . .

re-venge, Ti - motheus cries;

See the fu - ries a - rise, See the

snakes that they rear, How they hiss in the air, and the spar - kles that flash in their

eyes! And the spar -

- - kles, the spar - kles that flash in their eyes! Revenge, Ti - mo-theus cries, Re -

The musical score consists of six staves of music. The first two staves are in common time with a key signature of one sharp. The third staff begins with a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The lyrics are written in a cursive script below the staves.

- venge, Ti-mo-th-eus cries, Revenge, revenge, re-venge, revenge; See the  
 fu - ries a-rise, See the snakes that they rear, How they hiss in the air,  
 And the spar - kles that flash, . . .  
 . . . and the spar - kles that flash in their eyes.

*Segue Largo.*

VOICE.

ACCOMP.

Met. 72 =  $\frac{d}{2}$

*Largo Legato.*

*p*

*staccato.*

Behold a ghastly band, a ghastly band, Each a torch in his hand, each a

torch in his hand, These are Grecian ghosts, that in bat-tle were slain, And un-

- - bu - ry'd re - main, In - glori-ous on the plain, in - glori-ous

*legato.*

on . . . the plain. These are Gre-cian ghosts, that in bat - le were slain, And un -

*staccato.*

- bu - ried re - main, In - glo-rious on the plain,

And un - bu - ried re - main, . . . . In - glo - rious

on the plain.

*Da Capo,  
Revenge, &c.*

No. 23.

## RECIT. (ACCOMP.)—GIVE THE VENGEANCE DUE.

ACCOMP.

Met. 72 = ♩

(Give the vengeance due To the valiant crew:  
Be-hold,  
how they toss their torches on high,  
How they  
point to the Per-sian a-bodes,  
How they point to the Per-sian a-bodes,  
And glitt'ring temples of their hostile gods.  
8ves.)

## No. 24. AIR.—THE PRINCES APPLAUD WITH A FURIOUS JOY.

ACCOMP.  
Met. 132 =

TENOR VOICE.

The

prin - ces ap - plaud with a fu - rious joy;

f

And the king seiz'd a flambeau,

The

p f p

Handel's "Alexander's Feast,"—Novello's Edition.

king seiz'd a flambeau with zeal to de - stroy, . . . . .

The king seiz'd a flam - beau with

zeal to des - troy;

*f*

The princes applaud with a

fu - - rious joy,      The prin - ces ap - plaud . . . . .

With a

fu - rious joy. And the king seiz'd a flambeau, the  
 king seiz'd a flambeau with zeal to de - stroy,  
 The King seiz'd a flambeau, with zeal to de - stroy, with  
 zeal to de - stroy, And the king seiz'd a flam - beau, with  
 zeal to de- stroy.

No. 25.

## AIR &amp; CHORUS.—THAIS LED THE WAY.

SOPRANO  
VOICE.

*Andante.*

Accomp.

Met. 100—

Tha - is led the way, Tha - is led the way,

To light him to his prey; Tha - is led the way,

Tha - is led the way, To light him to his prey, . . .

to light him to his prey, to light . . . . .

. . . him to his prey, to light, to light him, to light, to light him

to his . . . prey, to light, to light him to his . . . prey, And like a -  
 no-ther He - len, she fir'd a - no-ther Troy; and like a - no-ther He - len,  
 she fir'd a - no-ther Troy; and like a - no-ther Helen, she fir'd . . . a - no - ther Troy; a -  
 nother Troy; and like a - no-ther He - len, she fired . . .  
 . . . a - no - ther Troy, she fir'd . . . a -  
 no - ther Troy; and like a - no-ther He - len, she fir'd a - no - ther  
*Adagio.*

## CHORUS.—THE PRINCES APPLAUD.

TRBEELE.

ALTO.

TENOR.  
(8ve lower.)

BASS.

ACCOMP.

Met. J=100.

Troy. The prin - ces ap - plaud with a fu - rious joy, And the  
The prin - ces ap - plaud with a fu - rious joy, And the  
The prin - ces ap - plaud with a fu - rious joy, And the  
The prin - ces ap - plaud with a fu - rious joy, And the  
Tempo 1mo.  
*ff*  
8ves.

king seiz'd a flam-beau, with zeal to de - stroy, Tha - is led the  
king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the  
king seized a flam-beau, with zeal to de - stroy. Tha - is led the  
king seized a flam-beau, with zeal to de - stroy. Tha - is led the

way, Tha - is led the . way, To light him  
way, Tha - is led the way, To light him  
way, Tha - is led the way, To light him  
way, Tha - is led the way, To light him  
8ves.

to his prey; Tha - is led the . . way,  
 to his prey; Tha - is led the way,  
 to his prey; Tha - is led the way,  
 to his prey; Tha - is led the . . way  
 8ves.

Tha - is led the . . way, To light him to his  
 Tha - is led the way, To light him to his  
 Tha - is led the way, To light him to his  
 Tha - is led the . . way, To light him to his  
 8ves.

prey, . . . to light, to light him, to light, to light . . .  
 prey, . . . to light, to light him, to light, to light . . .  
 prey, . . . to light, to light him, to light, to light . . .  
 prey, . . . to light, to light him, to light, to light . . .  
 8ves. 8ves.

him to his prey, to light him to his prey;  
 him to his prey, to light him to his prey;  
 him to his prey, to light him to his prey;  
 him to his prey, to light him to his prey;

8ves.

And like a - no - ther He - len, She fir'd a - no - ther Troy, she fir'd . . .  
 And like a - no - ther He - len, She fir'd a - no - ther Troy,  
 And like a - no - ther He - len, She fir'd a - no - ther Troy, she  
 And like a - no - ther He - len, She fir'd a - no - ther Troy,

8ves.

a - no - ther Troy, she fir'd, . . . she  
 she fir'd, . . . she fir'd . . . a - no - ther Troy, she fir'd, . . .  
 fir'd, . . . she fir'd a - no - ther Troy, she fir'd, she  
 she fir'd . . . a - no - ther Troy, she fir'd,

8ves.

fir'd, . . . . . she fir'd . . . . . a - no - ther . . Troy,  
 she fir'd, she fir'd . . . . . a - no - ther Troy,  
 fir'd, . . . . . she fir'd . . a - no - ther Troy,  
 she fir'd, . . . . . she fir'd a - no - ther Troy,  
 8ves.

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 8ves.

- no - ther Troy.  
 8ves.

No. 26.

RECIT. (ACCOMP.) &amp; CHORUS.—THUS LONG AGO.

ACCOMP. *Largo.*  
Met. 80 = ♩

Flutes.

Thus long a-go, Ere heaving bellows learn'd to blow,

While or-gans yet were mute,

Ti-motheus, to his breathing flute, And sounding lyre,

Could swell the soul to rage, Or kindle soft de-sire.

3

Handel's "Alexander's Feast."—Novello's Edition.

## CHORUS.—AT LAST DIVINE CECILIA CAME.

CHORUS.—*Largo.*

TREBLE. At last di-vine Ce - ci - lia came, In - ven - tress of the

ALTO. At last di-vine Ce - ci - lia came, In - ven - tress of the

TENOR. (8ve lower.) At last di-vine Ce - ci - lia came, In - ven - tress of the

BASS. At last di-vine Ce - ci - lia came, In - ven - tress of the

ACCOMP. *Largo. f*  
8ves.

vo - eal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for - mer nar - row

vo - cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for - mer nar - row

vo - cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for - mer nar - row

vo - cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for - mer nar - row

p  
8ves.

bounds, And added length to so - - - lem - sounds, Enlarg'd the

bounds, And added length to so - - - lem - sounds, Enlarg'd the

bounds, And added length to so - - - lem - sounds, Enlarg'd the

bounds, And added length to so - - - lem - sounds, Enlarg'd the

ten. ten. ten.  
8ves.

for - mer nar - row bounds, And added length to so - - - lemnn  
 for - mer nar - row bounds, And added length to so - - - lemnn  
 for - mer nar - row bounds, And added length to so - - - lemnn  
 for - mer nar - row bounds, And added length to so - - - lemnn  
 ten. ten. ten.

pp sounds, And added length to so - - - lemnn sounds,  
 pp sounds, And added length to so - - lemnn sounds,  
 pp sounds, And added length to so - - - lemnn sounds,  
 pp sounds, And added length to so - - - lemnn sounds, With na-ture's mo - ther  
 ten. f Faster. 84 =  
 8ves.

With  
 With nature's mo-ther - wit, and arts unknown be - fore, un - known .  
 - - wit, and arts unknown be - fore, un - known . . . . be - .

With nature's mo-ther-wit, and arts un - known, . . . unknown be -  
 nature's mo-ther-wit, and arts un - known,  
 . . . unknown, unknown be - fore, unknown be - fore, unknown before, un -  
 - fore, un - known, . . . unknown be - fore, un-known, unknown before, with  
 8ves.

fore, with arts un - known, . . . unknown before, with  
 . . . un - known . . . be - fore, with arts . . . unknown, unknown before,  
 - known, . . . un-known be - fore, with arts un - known be - fore, with nature's  
 nature's mo-ther-wit, and arts unknown, with arts unknown be - fore,  
 8ves.

nature's mo-ther-wit, and arts unknown be - fore, un - known be - fore, un -  
 - with nature's mo - ther -  
 mo - ther - wit, and arts unknown be - fore,  
 with nature's mo-ther-wit, and arts unknown, and arts unknown be -  
 8ves.

- known be - fore, with nature's mo-ther-wit, and arts un-known, and arts un -  
 - wit,  
 With nature's mo - ther-wit, with na-ture's mo - ther-wit, and arts un - known .

- fore, with na-ture's mo - ther-wit, and arts unknown, un -  
 Sves.

- known . before, with nature's mo - ther-wit, and arts unknown be - -  
 with nature's mo-ther-wit, and arts unknown, and arts un-known be - fore, . . .  
 . . be - fore, and arts un-known be - fore, with nature's mo - ther -  
 - known be-before,

- fore, and arts . . un - known, . . and arts unknown be - fore. And ad - - ded  
 . . and arts un - known, . . . and arts unknown be - fore. And ad - - ded  
 - wit, and arts unknown, unknown be - fore, and arts unknown be - fore. And ad - ded  
 with na-ture's mo - ther-wit, and arts unknown be - fore. And ad - ded  
 Sves.

length to so - - lemn sounds, with na-ture's mo - ther-wit,  
 length to so - lemn sounds, with  
 length to so - lemn sounds, with na-ture's mo - ther - wit,  
 length to so - lemn sounds, with na-ture's mo - ther -  
 8ves.

with nature's mo - ther-wit, and arts un -  
 nature's mo - ther-wit, and arts unknown, unknown be - fore, and arts un - known, un -  
 and arts un - known be - fore, with nature's mo - ther-wit, and arts un -  
 - wit, with nature's mo - ther-wit, and arts unknown, and arts un -  
 8ves.

-- known be - fore, with nature's mo - ther-wit, and arts un - known be - - fore.  
 -- known before, and arts un - known, . . . un - known - be - fore.  
 -- known before, and arts un - known, and arts un - known be - fore  
 -- known be - fore, . . . and arts unknown, un - known be - - fore.

No. 27.

## RECIT.—LET OLD TIMOTHEUS YIELD THE PRIZE.

VOICE.

Let old Ti - mo - theus yield the prize, Or both di - vide the

ACCOMP.

crown; He rais'd a mor-tal to the skies, She drew an an-gel down.

No. 28.

## SOLO AND CHORUS.—LET OLD TIMOTHEUS YIELD THE PRIZE.

*Andante Allegro.*

SOPRANO.

ALTO.

TENOR.  
8ve. lower.

BASS.

*SOLO.*

Or both divide the crown,

*SOLO.*

Let old Ti - mo - theus yield the prize,

*Andante Allegro.*

ACCOMP.

Met. 88 =

*Solo.*

He rais'd a mortal to the skies, he rais'd a mor-tal to the

Or both di - vide the crown;

**Solo.**

She drew an an - gel down, she drew an an - gel down, she drew an an - gel  
skies,

**CHORUS.**

down. Let old Ti - mo - theus yield the prize,

**CHORUS**

He rais'd a

**CHORUS.**

Or both di - vide the crown, . . . . or both di -

**CHORUS.**

Or both divide the crown, . . . . . He rais'd a

**f TUTTI.**

8ves.

He rais'd a mor-tal to the skies,

mortal to the skies, he rais'd a mor-tal to the skies, . . . . .

- vide the crown, He rais'd a mor-tal to the skies, . . . . .

mortal to the skies,

Or both divide the crown, . . . . . She drew an  
 She drew an an -  
 She drew an an - gel down.  
 She drew an an - gel down, she drew an an - gel down.  
 8ves.

This section of the musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time. The lyrics are integrated into the vocal parts, with some words underlined. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by horizontal bar lines. The vocal parts begin with eighth-note patterns, followed by sixteenth-note patterns, and then return to eighth-note patterns. The piano part features sustained notes and chords.

an - - - - - gel down, she drew an  
 gel down, an an -  
 Let old Ti - mo - theus yield the prize,  
 - - - - -

This section of the musical score continues the four-staff format. The vocal parts continue their eighth-note and sixteenth-note patterns. The piano part provides harmonic support with sustained notes and chords. The lyrics describe a competition between Alexander and Timotheus.

an - - - - - gel down, she drew an an - - - - - gel  
 gel down.  
 yield the prize, . . . let old Ti - mo - theus yield the prize, . . .  
 let old Ti - mo - theus yield the prize, Or

This final section of the musical score follows the established four-staff layout. The vocal parts maintain their rhythmic patterns, and the piano part continues its harmonic function. The lyrics conclude the scene with a call for a draw or a decision.

down, an an - - - - - gel down. Or both divide the crown, . . .

Or both di-vide the crown,

both di-vide the crown, . . . di-vide the crown, . . . the crown,

or

or both . . . di-vide the crown, .

or both di-vide the crown, or both di -

both di-vide, or both divide the crown, or both di-vide the crown.

or both, or both, or both di-vide the crown Let old Ti -

- vide the crown, or both, or both, or both di-vide. Let old Ti - mo-theus yield the

8ves.

Let old Ti - mo - theus yield the prize,  
 She drew an an - gel down, she drew an an - gel .  
 - mo - theus yield the prize, He rais'd a  
 prize, She drew an an - gel down.  
 yield the prize, He rais'd a mor-tal to the skies, .  
 . . . down, He rais'd a mor-tal to the skies, he rais'd a  
 mor-tal to the skies, he rais'd a  
 He rais'd a mor-tal to the skies, he rais'd a mor-tal to the skies, .  
 8ves.

Or both di-vide the  
 mor-tal to the skies, . . . to the skies, . . . to the skies,  
 mor-tal to the skies, to the skies, . . . .  
 . . . to the skies, Let old Ti - mo - theus  
 8ves.

crown,

Or both di - vide the crown,

to the skies.

yield the prize,

di - vide . . . the

Or both di-vide the crown, . . . Let old Ti -

or both di-vide the crown, She drew an an - gel down, she

crown; She drew an an - gel, an an - gel down, she drew an an

She drew an an - gel

- mo - theus yield the prize.

drew an an - gel down, she drew an an - - gel down;  
 gel, an an - gel down; He raised a mor-tal to the  
 down, she drew an an gel, an an - gel down; He raised a mor-tal to the  
 She drew an an - gel, an an - gel down; He rais'd a mor-tal to the  
 He rais'd a mor-tal to the skies,  
 skies, He rais'd a mor-tal to the skies,  
 skies, Let old Ti - mo - theus yield the prize,  
 skies, Let old Ti - mo - theus yield the prize, . . .

8ves.

let old Ti - mo - theus  
 she  
 she drew an an - gel down,  
 she  
 or both di-vide the crown,

A musical score for a three-part setting. The top part has a treble clef, the middle part has a bass clef, and the bottom part has a bass clef. The music consists of four staves of music with corresponding lyrics. The lyrics are: "He rais'd a mortal to the skies, . . . to the", "an - - - gel down; He rais'd a mortal to the", "an - - - gel down; He rais'd a mortal to the skies, to the", and "- mo - theus yield the prize, He rais'd a mortal to the". The score includes dynamic markings like 'p' (piano) and 'f' (forte), and various rests and note heads.

*Adagio.*

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

*Adagio.*

No. 29.

## RECIT.—YOUR VOICES TUNE.

SOPRANO  
VOICE.

ACCOMP.

RECIT.

Your voi - ces tune, and raise them high, 'till th'e - cho from the vault-ed

sky, the blest Ce - cil - ia's name; Mu - sic to heav'n, and her we

owe, the greatest blessing that's be - low; sound loud-ly then her fame.

No. 30.

## DUET.—LET'S IMITATE HER NOTES ABOVE.

ACCOMP.

2nd. SOPRANO.

Let's i - mi - tate her

1st SOPRANO.

Let's im - i - tate her notes a - bove, let's im - i - tate, let's im - i -  
 - notes a - bove. let's im - i - tate, let's im - i - tate, .

Voice.

- tate . . . . . her notes a - bove; and may this ev'n - ing  
 let's im - i - tate her notes a - bove; and may this ev'n - ing

e - ver prove, sa-cred to har-mony, sa-cred to love,  
 e - ver prove, sa-cred to har-mo-ny, sa-cred to love,

sa-cred to har - mo - ny and love.

sa-cred to har - mo - ny and love. Let's im - i - tate her

Sym. f

The musical score consists of four staves of music. The top staff is for the 1st Soprano voice, which sings the primary melody. The second staff is for the orchestra, showing bassoon and cello parts. The third staff shows the bassoon part alone. The fourth staff shows the bassoon part again. The vocal line includes lyrics such as 'Let's im - i - tate her notes a - bove,' 'her notes a - bove; and may this ev'n - ing,' 'e - ver prove, sa-cred to har-mony, sa-cred to love,' and 'sa-cred to har - mo - ny and love.' The score concludes with a dynamic marking 'f' and a section labeled 'Sym.'

Let's i - mi - tate her notes a - bove, and may this ev'n - ing  
notes a - bove, and may this ev'n - ing

e - ver prove sacred to har - mo - ny and love,  
e - ver prove sacred to har - mo - ny and love,

sacred to love, sacred to love ; and may this  
sacred to love, sacred to love ; and may this ev'n - ing

ev'n - ing e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;  
e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;

sacred to har - - - - - mo - ny and love. Let's i - mi -  
 sacred to har - - - - - mo - ny and love. Let's i - mi -  
 - tate her notes a - bove, her notes a - - - bove, and may this ev'ning  
 her notes a - bove, let's i - mi - tate her notes a - - bove, and may this ev'ning  
 e - ver prove, sa - - - - cred to har - mo - ny, sa - - - -  
 e - ver prove, sa - - - - cred to har - mo - ny, sa - - - -  
 - cred . . . to love.  
 - cred . . . to love.  
 f  
 p

## No. 31.

## CHORUS.—YOUR VOICES TUNE.

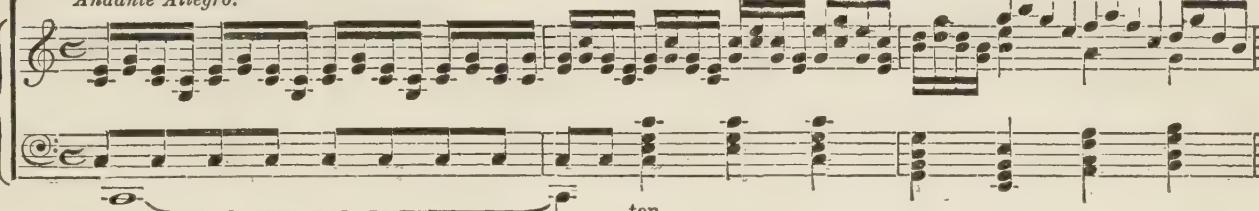
*Andante Allegro.*

SOPRANO. Your voi - ces tune, and raise them

ALTO. Your voi - ces tune, and raise them

TENOR, (8ve lower.) Your voi - ces tune, and raise them

BASS. Your voi - ces tune, and raise them

ACCOMP. Met. 80 =  ten.

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

ACCOMP.  ten.

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

ACCOMP. 

her we owe, The great - est bless - ing that's be-low; Sound  
 her we owe, The great - est bless - ing that's be-low; Sound  
 her we owe, The great - est bless - ing that's beelow; Sound  
 her we owe, The great - est bless - ing that's beelow; Sound  
 her we owe, The great - est bless - ing that's beelow; Sound

*Allegro.*

loud - ly then her fame.  
 loud - ly then her fame.  
 loud - ly then her fame.  
 loud - ly then her fame.

*Allegro. Met. 144=*

*Allegro. Met. 144=*

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing a repetitive phrase: "Let's im - i-tate her". The basso continuo part features a sustained note on the first beat of each measure, followed by a sixteenth-note pattern. The dynamic for the basso continuo part is marked *p* (piano) and *f* (forte). The vocal parts enter on the second beat of each measure. The basso continuo part ends with a fermata over the word "8ves".

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "notes a - bove, . . . ." and "And may this ev' - ning". The basso continuo part consists of eighth-note patterns. The vocal parts enter on the second beat of each measure.

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "e - ver prove, Sa - cred to har - mo - ny and love," repeated three times. The basso continuo part features eighth-note patterns. The vocal parts enter on the second beat of each measure.

Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 8ves.

sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to love, sacred to har - mo-ny,  
 8ves.

sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,  
 8ves.

Sacred to love, sacred to love,  
sacred to love, sacred to love,

8ves. 8ves.

sacred to har - - mo - ny  
sacred to har - - mo - ny,  
sacred to har - - mo - ny,  
sacred to har - - mo - ny,  
sacred to har - - mo - ny,

sa - cred to har - - mo - ny and love. And may this ev' - ning  
sa - cred to har - - mo - ny and love. And may this ev' - ning  
sa - cred to har - - mo - ny and love. And may this ev' - ning  
sa - cred to har - - mo - ny and love. And may this ev' - ning

8ves.

e - ver prove, Sa - cred to har - mo - ny,  
e - ver prove, Sa - cred to har - mo - ny,  
e - ver prove, Sa - cred to har - mo - ny,  
e - ver prove, Sa - cred to har - mo - ny,

8ves.

sa - cred to love. Let's im - i - tate her notes . a - bove, And  
sa - cred to love. Let's im - i - tate her notes . a - bove, And  
sa - cred to love. Let's im - i - tate her notes . a - bove, And  
sa - cred to love. Let's im - i - tate her notes . a - bove, And

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny  
may this ev' - ning e - ver prove, Sa - cred to har - mo - ny  
may this ev' - ning e - ver prove, Sa - cred to har - mo - ny  
may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

8ves.

Sacred to love, sacred to love, sacred to har - mo - ny  
 sacred to love, sacred to love, sacred to har - mo - ny  
 sacred to love, sacred to love, sacred to har - mo - ny  
 sacred to love, sacred to love, sacred to har - mo - ny

The piano/bass part consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show a continuous harmonic progression with frequent changes in chords.

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,  
 sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,  
 sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,  
 sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,

The piano/bass part continues with two staves, maintaining the harmonic flow established in the previous section.

sa - cred to love.  
 sa - cred to love.  
 sa - cred to love.  
 sa - cred to love.

The piano/bass part concludes with a final section of chords.

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PREFACE.—Notwithstanding the many editions of Beethoven's Sonatas that exist already, the present one will stand in need of no justification if it should prove a help towards the better rendering and clearer understanding of these great works. This it aims to be.

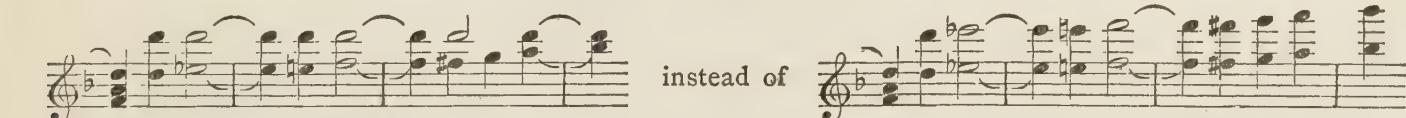
Firstly: by the fingering. Many passages, from their complication, present difficulties almost insurmountable to amateurs without some guidance, others again admit of various ways of fingering; in all such cases the one selected is that which the Editress, on careful consideration, believes to be the most conducive to the clearness of the phrasing; and even should it not seem the most easy or simple, the player may be repaid for any practice spent upon it, by a better insight into the purport of such passages.

Secondly: by the slurs, which are of such essential importance to define the phrasing, and yet are so seldom placed with due attention. These have been carefully revised; the best editions have been compared; in innumerable places where (contrary to musical sense and feeling) the slur stops short of the final note or resolution, it is here made to include such note or resolution; in fugal movements where the subject is originally slurred, the same indication is added in all its repetitions.

Thirdly: by the addition of the small staves in some places; it must be borne in mind that the compass of the

Pianoforte was formerly much more limited than it is now, the highest note at one time being F () and

consequently passages which, in the first part of the movement, appeared in a certain form, were obliged, when they recurred in the second part in a *higher* key, to be compressed for want of notes. In many cases this enforced alteration led to the addition of a new feature of interest, as, for instance, in Sonata No. 4 (page 51), where



In both these examples the introduction of the Pedal-note in the top part is so novel and beautiful, that it more than compensates for the loss of the original form of the phrase—wherever similar instances occur (and there are many), no alteration is proposed; but where no such compensatory element exists, where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original passage, such passage is here printed in the shape in which it would probably have been written, had the key-board in Beethoven's time had its present extent. Such alterations are offered as suggestions only; whoever prefers, can of course play the passage according to the original text.

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